

\$20 MIL. FOR AMUSEMENT BUILDING

NFB Series On Commonwealth

Canada's National Film Board, as part of its 1956-7 production program of 78 films for television, will make a series of 13 subjects designed to picture and explain the British Commonwealth of Nations. It is hoped that the films, each of

(Continued on Page 3)

New Information About Changes

Return of information for the 1956-57 edition of the Year Book of the Canadian Motion Picture Industry reveals bits of news we've missed in the course of our work. Many organizations do not bother to reveal changes of personnel, especially when

(Continued on Page 5)

British Lion's Schedule Has Strong BO Pull

That major source of British films, British Lion, which releases in Canada through International Film Distributors, has a strong lineup of product to follow the triumph of *Geordie*, which just finished 11 weeks in two Toronto houses, the Towne Cinema and the Circle. From British Lion, which is the outlet from Britain's top independent producers, comes John and Julie, one of the most-talked-about features in years — a heart-warming story of two children who run away to watch the Coronation. Their adventures have British filmgoers in laughter and tears. Set to follow the

(Continued on Page 2)

Nearby Fire Empties Theatre

Over 700 patrons recently evacuated the Crystal Palace in Montreal until a fire in a nearby restaurant was put out.

ALMOST ALL FOR STADIA, ARENAS, RECREATIONAL STRUCTURES

From announced intentions the Dominion Bureau of Statistics estimates that \$20,630,000 will be the total spent in Canada in 1956 for theatres, arenas and amusement and recreational buildings, both for new construction and repairs to existing structures.

Daws Exley To Vancouver; Lightstone To St. John

C. Dawson Exley has been named manager of the Vancouver branch of Twentieth Century-Fox and he will be succeeded as manager of the Saint John, NB branch by Gordon Lightstone, Jr. Both appointments, effective July 9, were announced in Toronto by Peter Myers, Canadian general manager.

Exley resigned from the booking staff of The Odeon Theatres (Canada) Limited in the autumn of 1953 to join the Toronto sales staff of 20th-Fox under Victor J. Beattie. He came to Odeon in 1941, left in 1943 for service in the RCAF and returned in 1945.

In November, 1955 he was given charge of the Saint John branch of 20th-Fox on the retirement of the popular veteran, Reg March.

Gordon Lightstone, Jr. returned to the Toronto branch for reassignment after a short period of management experience in Vancouver late last Fall.

This will be an increase of over \$5,000,000 on the 1955 figure of \$15,359,000 and will top the previous all-time high, set in 1952, of \$19,064,000.

Judging from the various sources available to the Canadian Film Weekly very little of this \$20,630,000 figure will be from the erection of new theatres and only a minor amount will be for theatre repair. This year, so far, has been the slowest one in this respect since wartime restrictions were removed in 1946. The 1956 figure will be maintained

(Continued on Page 5)

VV Ball Benefits Shrunk By Rain

Rain for several hours before the annual Variety baseball game at the Toronto Maple Leaf stadium, this time between the Leafs and Richmond, held the crowd down to 6,106, a great disappointment. It was freely predicted that the combination of

(Continued on Page 3)

Batten To Caldwell

Batten Films has been acquired by S. W. Caldwell Limited, Toronto, and the premises, near Islington, will be continued as a production studio. Rapid Grip & Batten, which owned Batten Films, recently decided to drop out of production.

THEATRE CONSTRUCTION NEWS

Mr. and Mrs. A. G. Anderson have opened their 300-car Twilight Drive-in Theatre in Penticton, BC, where previously Okanagan Drive-in Theatres' 250-car Pines was the only owner. Also starting operations were Gaston Giguere's 208-seat St. Michel, the first in St. Michel de Bellechasse, Quebec, and the 200-seat Terminal Ptarmigan Theatre in Goose Bay, Labrador, a non-theatrical account owned by the Recreation Association of the Terminal Construction Company.

Building is reported under way again on R. Winfield's 350-seat Premier, the first in Fruitvale, BC, which was started over a year ago. E. Steffin has started work on his new house in Penticton, BC and A. Yeske has moved the equipment out of his 150-seat Capitol in Langenburg, Saskatchewan and installed it in the Town Hall until his new house, now in work, is completed.

REPUBLIC TO MAKE 18 NEW FILMS

A program of 18 pictures, each to cost between \$150,000 and \$200,000, is being planned by Republic, with actual work at the studio to start the middle of July, it was announced last week in Hollywood by Herbert J. Yates, president.

The new policy, which is actually a return to the one on which the company was founded, is the first step in a retrenchment move which will eventually include reorganization of the company's releasing setup, both domestic and foreign. Republic employees have been laid off since May.

Over a period of years the studio had changed over from low-budgeted films to ones costing up to \$2,000,000 in an effort to compete with major companies for top playing time but found that these did not realize the hoped-for profits. Republic, however, is still committed to two high-priced productions before the end of the year — Ray Milland's *Stockade* and Frank Lloyd's *Papa Married a Mormon*.

Montreal, Toronto Up In UA Cash Contest

The Montreal branch of United Artists, under Sammy Kunitzky, won first place in the second lap of the company's Fifth Anniversary Drive, it being in one of three groups of equal earning potential.

The Toronto branch, led by George Heiber, won second prize money in another group.

The 32-week campaign for collections, billings and playdates marks the fifth year of UA leadership by the present group headed by Arthur Krim.

WINNIPEG REPUB REPRESENTATIVE NOW BERT SEGAL

Following the resignation of Ralph Zelickson as Republic representative for the Winnipeg territory, Frank Vaughan, general sales manager of the J. Arthur Rank Film Distributors (Canada) Limited, named Bert Segal to succeed him. The JARO salesman

in the Winnipeg territory, which takes in Manitoba and some Saskatchewan and Ontario situations, is Abe Kovnatz, while Al Winegratsky is in charge of the 16 mm. section. Booker for the branch is Ron Shaw. Republic has a backlog of 15 features.

Film Weekly

Vol. 21, No. 26

June 27, 1956

MYE BOSSIN, Editor

Assistant Editor - - - - Ben Halter
Office Manager - - - - Esther Silver

CANADIAN FILM WEEKLY

175 Bloor St. East, Toronto 5, Canada

Authorized as Second Class Mail,
Post Office Department, Ottawa

Published by

Film Publications of Canada, Limited
175 Bloor St. East, Toronto 5, Ontario,
Canada — Phone WAInut 4-3707
Price \$3.00 per year.

News Clips

A proposal that British film remittances to the USA be restricted to the amount sent to the UK as USA earnings may be faced by Eric Johnston, president of the Motion Picture Export Association of America, during the forthcoming London discussions about the Anglo-American film agreement. Six British unions have made the suggestion to the Board of Trade . . . MGM just bought the stock of a drive-in company in Sydney, Australia and this brought comment from the Deputy Leader of the State Opposition. There may be an enquiry into the purchase.

Arch H. Jolley, executive-secretary of the MPTAO, was the guest speaker at a local Kinsmen's "Movie Night" at the Norfolk Golf and Country Club in Simcoe, Ontario, arranged by Morley McPhee, manager of the Strand . . . Veteran showman and formerly manager of the Garrick in Winnipeg, Daniel Everett Laurie Fisher, 73, died recently at his home in Matlock, Manitoba . . . The Technicolor Motion Picture Corporation of Hollywood, subsidiary of Technicolor, Inc., is changing its name to Technicolor Corporation in line with recent expansion.

R. Hambleton Estate Settled Out Of Court

Mrs. Edna Hambleton, widow of the late Robert Hambleton, who owned six Ontario theatres, has settled out of court for an annual income of \$25,000 from her husband's \$1,000,000 estate, instead of the \$14,580 left her yearly.

Mr. Hambleton died October 30, 1955 at the age of 87 and left \$210,000 in bequests, mostly to churches, with the residue, about \$700,000, to go to the United Church of Canada after the death of his wife.

Mrs. Hambleton submitted that she had loaned the money to her husband to help start the business and claimed that the theatres could not be sold now except at a large sacrifice.

British Lion's Schedule

(Continued from Page 1)

two pace-setters on the 1956 schedule are:

The Extra Day, a comedy-drama in Eastmancolor, starring Richard Basehart, Simone Simon and George Baker, deals with the recall of the stars and crew of a film for an extra day's shooting when the negative for that day's shooting is lost.

Ramsbottom Rides Again, starring Arthur Askey and Glenn Melvyn, produced and directed by John Baxter for Jack Hylton Film Productions, tells of the adventures encountered by a young man who is left some property and comes to Canada to make his fortune.

Pacific Destiny, produced in CinemaScope and Eastmancolor by James Lawrie from the book A Pattern of Islands, has for its theme the story of an officer in the Colonial Service and his wife set against a background of the Samoan Islands.

The Baby and the Battleship, starring John Mills and Richard Attenborough, is a new British naval comedy from the novel of the same name by Anthony Thorne.

Loser Take All, with Glynis Johns, Rossano Brazzi, Robert Morley and Tony Britton and in CinemaScope and Eastman-

color, was adapted from his own book of the same name by Graham Greene and is a light-hearted comedy-drama of Monte Carlo.

A Hill in Korea, based on the Max Catto story and starring George Baker, Stanley Baker, Harry Andrews and Michael Medwin, is an action picture of a UN patrol in Korea which was produced by Ian Dalrymple for Wessex Films.

My Teenage Daughter, produced and directed by Herbert Wilcox and starring Anna Neagle, Sylvia Syms, Norman Wooland and Wilfrid Hyde White, deals with the struggle between a mother and daughter.

Stars in Your Eyes, a musical comedy in CameraScope and Eastmancolor, with Nat Jackley, Pat Kirkwood, Bonar Colleano and Dorothy Squires, tells of a variety act that hits tough times. It was produced by David Dent and directed by Maurice Elvey.

Bryna Signs Laura La Plante

Bryna Productions has signed Laura La Plante, who has not made a movie in over 20 years, for the role of Betty Hutton's mother in Spring Reunion, now in production.

OUR BUSINESS

by N.A. Taylor

BECAUSE of the strong competitive battle between subsequent-run exhibitors in large cities in the United States a new pattern has come into being—that of a great many theatres running the same programs simultaneously. Before the consent decree exhibitors were not able to bid for such runs but today they seek every competitive advantage and, because of this, try to avoid having other theatres run films ahead of them.

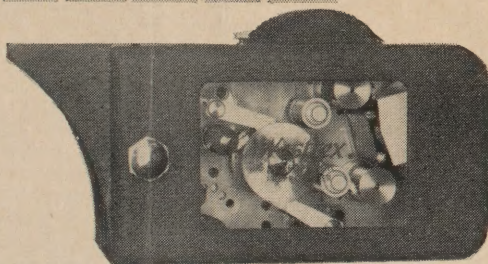


There is some talk now that this practice has gone to an extreme and that because of so many theatres playing a film at the same time its exposure to the public is greatly reduced and there is less variety of selection for a potential moviegoer when desirous of attending a theatre. This reminds us of many exhibitors plagued by patrons to revert to single bills. Upon doing so they found their business considerably worse and in the final analysis the boxoffice must tell the story.

The story the boxoffice tells us today is that, with rare exceptions, only films which are "hot" can get any real money in subsequent runs. Even then the show must be an extremely strong double bill. The older the film gets the less its potential value and the less its entertainment value in the eyes of the public. This new psychology on the part of the public may be brought about partly by the fact that on TV every show is "brand new."

In our country multiple runs have not reached nearly the proportion that they have in the United States. This is partly due to the lack of availability of prints and partly because our buying and booking situation is different in many ways. However, we must heed the message we receive from the boxoffice and make pictures available for viewing by the public in subsequent-run houses as early as possible. If the multiple run is the means of doing this the practice should be encouraged. If the reduction of clearances will help, that should also be encouraged. After all, it does seem silly to spend hundreds of thousands of dollars to sell a motion picture and then make it unavailable for public viewing for a long time after its first run. We can garner greater grosses by tuning in to the boxoffice wave length.

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COMMONWEALTH

(Continued from Page 1)

which is to be 30 minutes long, will be ready for televising in the Fall. They'll be made available to all Commonwealth countries for TV and other forms of exhibition.

Executive producer is Nick Balla and Ron Dick will assemble and edit the program, aided by Doug Tunstell. Footage for this purpose will come from the Colonial Office, the Crown Film Unit of Great Britain, the British Council, the libraries of Commonwealth countries and the newsreel organizations. Extensive and thorough research is being undertaken.

Roughly, coverage of the subject film by film runs this way:

1. Where the Commonwealth is, what it is and the status of the countries in it.

2. How did the Commonwealth come about? Why are the countries in it linked?

3. The historical formation and the story of the relationship of the countries that were part of it.

4. The ties that do not bind; the Commonwealth is not a power bloc but an association of independent nations.

5. Tangible links: the Crown, the British Empire Games, etc.

6. The spread of the democratic way of life within the Commonwealth.

7. The bridges between the races and the people of the Commonwealth; the association of minorities.

8. Political evolution of the Commonwealth and the spread of British institutions among its members.

9. Economic problems of the Inner Commonwealth, which is made up of the older and larger members, and the Outer Commonwealth, to which belong the newer and smaller ones; the work of the Colonial Office, reflecting understanding and helpfulness.

The remaining subjects will deal with the Caribbean Federation — the Barbadoes, Trinidad, the Leeward and Windward Islands, etc.

The Commonwealth series will represent the first effort to present broadly and comprehensively a picture of the political relationship that is so important to the people who are part of it — and to the rest of the world.

Hardiman Resigns

Jim Hardiman, head of publicity and public relations for The Odeon Theatres (Canada) Limited, has tendered his resignation, to take effect September 1. He will move to California to another position in the film industry.



At the Variety Village Graduation Exercises

Instead of the annual dinner at the Royal York, this year's Variety Village graduation exercises were held in the Common Room of the residence. A buffet dinner preceded the exercises, as well as a period on the lovely campus.

The top photo shows some of the ladies of the Women's Committee. They are, left to right, Mrs. Leonard Bishop, Mrs. Ann Mandell, Mrs. Harry Smith, Mrs. Ernest Rawley and Mrs. Douglas V. Rosen.

Several of the Variety Village students are shown in the bottom photo. Standing, from the left, are Harvey Farrow, Toronto and Robert Marriott, West Hill. Seated are Hector Bigras, Ottawa; Harlan Parsons, Metcalf; and Jack Cosley, Sarnia. Photographs are by Leonard Bishop.

ROWLEY MAKES VCI APPOINTMENTS

Among the first of John Rowley's official duties as the newly-elected International Chief was to announce certain appointments. Several are reappointments; namely, Nathan D. Golden of Washington, International Heart Chairman; Father Sylvester M. McCarthy of Philadelphia, International Chaplain; Edward Shafton of Omaha and Ezra E. Stern of Los Angeles, International Fixers.

Among the new appointments were Don C. Douglas of Dallas as International Press Guy and James G. Balmer of Pittsburgh as International Sergeant at Arms. International Representatives, of which there are seven, are a mixture of reappointments and newcomers. The carry-over representatives are C. A. Dolsen, Dallas; Ralph Pries, Philadelphia; Al Grubstick, San Francisco; and J. Robert Hoff, Omaha. The newly-appointed International Representatives are Paul Bruun, Miami Beach; R. L. Bostick, Memphis; and Norman B. Mervis, Pittsburgh. C. J. Latta of London, England was again named to the post of International European Representative.

Short Throws

PROMOTIONS have been made by Odeon-Garson Theatres. Clarence K. MacLean, manager of the Hyland in Halifax, has been named supervisor of the circuit's Cape Breton theatres and Mrs. Prima Davison, manager of the Jubilee in Stellarton, NS, has been put in charge of the Highland Drive-in also.

FORMERLY with Batten Films as staff cameraman, Maurice Jackson Samuels has joined Associated Screen News as cameraman for the Toronto region. A veteran of 15 years as a lenser, Samuels has worked for some of the top British and Canadian studios.

SEVERAL theatres have recently joined the Alberta Theatres Association. They are the Cold Lake in Cold Lake, Midland in Foremost, Cardium in Drayton Valley, Mercoal in Mercoal, Bow in Bow Island, Evansburg in Evansburg and the Drumheller and Medicine Hat drive-ins.

SEVENTEEN new members have joined the Motion Picture Theatres Association of Ontario. These include the 16 houses acquired recently by Odeon's Regional Theatre Circuit from National Theatre Services and B. Fairley's Aron Theatre in Campbellford.

VARIETY GAME

(Continued from Page 1)

extremely hot weather and a great vaudeville show would bring out 15,000 people. Though it rained throughout the show and at the beginning of the game, it was a clear evening thereafter. The Leafs, by the way, lost 10-9 in a game that lasted over three hours.

Stars of the show were Red Buttons, comedian, and Paul Winchell, ventriloquist. The entertainment began when Gerald Peters thanked all who contributed to the evening, then brought on Buttons as emcee. Next came Betty Wier, soprano, who was followed by Cliff McKay and his Aylmer TV Westerners. After them Winchell and his dummy provided laughter, mainly for the children. Dennis Stone and his Barclay Hotel orchestra, supplemented through the kindness of the musicians' union, provided the accompaniment.

The one heartening thing about the evening was that the \$10,000 or so taken in at the gate was supplemented by a souvenir program, organized under the guidance of Chet Friedman, which carried \$30,000 worth of ads.

Stratford



Observanda

THOUGH PORTIONS of both *Henry V* and *The Merry Wives of Windsor* loped along instead of moving briskly at the first presentations of each, Stratford has again provided what most people settle for—an evening of theatre unmatched anywhere for visual splendor and general thespian excellence. The uneven tempo of each offering, as well as the too-even characterizations of both *Henry V* and Sir John Falstaff, seem to need but the detached look possible only after an opening performance for correction by the director and the stars.

As *Henry V* Christopher Plummer is a noble fellow endlessly uttering noble sentiments and making heroic gestures—the part as written. The brooding atmosphere of the king walking among his men in the night soliloquizing and conversing with them as a common soldier was not quite there. The battle scenes, even with Henry's eloquent declarations, were—to me—unexciting though actionful. But both the brooding atmosphere and the excitement belong in the play and I have no doubt are there now, since both Michael Langham, the director, and Plummer know their professions too well for such truancy to go undetected long.



I think I ought to say that I have just read Brooks Atkinson's report in the *New York Times* and he just about did handstands over the play—and every aspect of it. I feel, as he and the others did, that the French court, made up of Quebec players led by Gratien Gelinas, was outstanding and gave the play greater reality. Among the lowly English Douglas Campbell was a priceless Pistol, his rugged capabilities being shown at their best, but he almost had his equal among the French in Guy Hoffman as his frightened captive. These were but two of the great performances in lesser roles. They were among those that kept the prominent strain of comedy in this play bright and shining.

There is a special nod due William Needles, the Chorus here, whose periodic narrations, delivered in excellent style and the right mood, contribute description and continuity.

The Merry Wives of Windsor—the ancestor of most of the bold, brawling, bawdy romps of the last three centuries—offers Sir John Falstaff as a doddering, senile lecher and, as played by Douglas Campbell, demands a little time to get used to the idea of laughing at foolish old age. During this time Gelinas, as that cocky bantam, Dr. Caius, carried the comedy in a fashion that earned delighted laughter from everyone—laughter renewed at his every appearance.

Campbell soon took command and, with superb support from all, gave the play the rollicking mood in which it was written. His characterization was funniest when, perhaps forgetting age for a moment, he became a gusty, lusty rogue.

On either evening or both, Stratford is a very good show, belonging to a collection of experiences that embellish the memories of its loyal patrons.

Among the players, in the main Canadians, who give life to the plays through skill and art are Lloyd Bochner, Helen Burns, Robert Christie, Donald Davis, Ted Follows, Richard Easton, Roger Garceau, David Gardner, Jean Gascon, Bruno Gerussi, Robert Goodier, Eric House, Ginette Letondal, Sharon Acker, Tony van Bridge, William Shatner and Helene Winston.

THE "SWITCH": The leading NY reviewers were kinder to the first Stratford presentation than the Canadian ones. In fact, they wrote raves . . . Lorne Greene, who played Brutus in last year's *Julius Caesar*, wired the cast from England: "Once more unto the breach, dear friends" . . . *The afternoon* after his performance Christopher Plummer didn't keep an interview appointment with Kingsley Brown of the *Hamilton Spectator*. Plummer was good as *Henry V*—but he wasn't that good . . . *Anachronism*: When Falstaff crawled on his hands and knees the shoes of his Tudor garb were shown to have modern rubber heels . . . *The Blacksmith Shop*, favorite dining place of the last two seasons, was still unopened—a victim of financial malnutrition . . . *Two licence* plates we encountered on the road between Kitchener and Stratford were B2000 and 1001. The first was on a roadster driven by John Bassett, the *Telegram* publisher, and it passed us. The second, topped by a large crown, was on a car tooling along in dignified measure and, as we passed it, we saw the Lieutenant-Governor and his lady.

IT WAS A BIT of too bad—the weather for the Variety ball game. This was one year when almost every barker pitched in and it shaped up like a real big deal for us. The Smith boys, Ben and Harry, did great work in getting dates in NY for Red Buttons and Paul Winchell. But you can't contract for weather, so there you are—and where are you? . . . *Red Buttons*, under an umbrella, cracked: "We have no umpires in Show Business to call the game off so we poor slobbs have to go on in the rain." Another good crack: "I travelled here by pipeline—and right now I wish I was in it." The Leafs haven't been winning many, so this Buttons line got a good laugh: "The acoustics here are terrible—and the team isn't doing much better" . . . *Gerald Pratley* is the new prexy of the Toronto and District Film Council . . . *Thought while watching The Searchers*, a great example of Westernrama: I've never seen a bald-headed Indian. That reminds me that the other day an unusual sight caught my eye: A Negro lad carrying a violin case . . . *Sign in the window of the Arabian Village*: "Under New (Working) Management" . . . *UA's Patterns* was fascinating for more than its gallery of ulcerated execs. Someone ought to expand on the secretarial types touched on: the dragon guarding her boss' cave and making sure that no one sees the great man just like that, the mother-&-pal one who sees that he takes his milk and pills and comforts him, etc.

LADY WAS lashing her husband for betting on horses. "I only bet horses for laughs," he said.

"For laughs!" she yelled. "Last year you laughed away our house and car."

Harvest in the VALLEY



In The CANADA CARRIES ON SERIES

The Potato Harvest In New Brunswick's
Saint John Valley

An Annual Community Affair

A NATIONAL FILM BOARD RELEASE

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AMUSEM'T BLDG.

(Continued from Page 1)

at such a high level by the erection of arenas, stadiums, community centres and private auditoriums by government and industry. These will provide even greater competition for movie houses.

Of the \$20,630,000 that will be spent in 1956, \$1,491,000 or 7.2 per cent will be for repairs and the rest for new construction. In previous years repairs went as high as 15 per cent.

Breaking down the 1956 figure the DBS found that primary industries will spend \$790,000 of it, manufacturing \$54,000, utilities \$6,000, trade finance and commercial services \$11,008,000, the Federal Government \$1,012,000, provincial governments \$15,000, municipal governments \$4,106,000 and housing and institutional services \$3,639,000.

A provincial breakdown showed the area of greatest activity to be in Ontario, where \$9,336,000 of the \$20,630,000 will be expended. Next will come Quebec with \$5,504,000, then British Columbia with \$1,479,000, Alberta with \$1,455,000, Manitoba with \$1,259,000, Saskatchewan with \$659,000, New Brunswick with \$494,000 and Nova Scotia with \$177,000. The remaining \$267,000 will be accounted for by Newfoundland, Prince Edward Island and the Yukon and Northwest Territories.

C. E. Finkelstein, QC, Passes In Winnipeg

A favorite speaker at film and theatre functions in Manitoba, Charles E. Finkelstein, QC, Winnipeg, passed on in that city recently.

He had been the legal representative of the Morton interests in the Odeon-Morton Theatres, which were established by the late Henry Morton and of which the general manager is Harry W. Hurwitz.

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FITZ CONFIRMS T'METER PLAN

The recent announcement of John J. Fitzgibbons, president of Famous Players, that his company would undertake pay-as-you-see TV this year was the basis of an explanatory box in Weekend Magazine. Used in connection with an article from New York, What a Coin Could Do to TV, by Walter Lowe, the material in the box appeared beside a picture of Fitzgibbons. Here's what it said:

"An announcement that Famous Players Canadian Corp. would introduce Telemeter toll television on the Canadian west coast was confirmed for Weekend recently by J. J. Fitzgibbons, Famous Players president. The experiment will get under way this year, unless there are delays in the delivery of technical equipment, and will make available to subscribers current movies, educational films and other special events.

"Because these programs will be delivered to customers over land lines and will not be transmitted over any television broadcast channel, this is not the same form of toll TV that is being fought over in the United States.

"It will, however, help to answer some of the questions about the impact of coin-in-the-slot television on other forms of entertainment.

"One of the things we hope to find out,' says Fitzgibbons, 'is the effect of toll-TV on neighborhood movies in areas where Telemeter is available.'"

REVIEWS

CROWDED PARADISE

with Hume Cronyn and Nancy Kelly.
Cardinal Films 94 Mins.

WELL-MADE, MODEST PRODUCTION OF LOVE AND BIGOTRY IN THE SHADOWS OF NEW YORK. THEME HAS FRESH INTELLIGENCE.

An originality of theme and freshness of presentation distinguishes Crowded Paradise from the run-of-the-mill dramas. Shot on location in New York City, it tells the story of a handsome Puerto Rican boy who migrates to New York to marry the attractive Puerto Rican girl he fell in love with while she was vacationing on the tropical island. What emerges is a powerful story of a boy and girl who try to win happiness for themselves in the ugly shadows of race prejudice.

The picture, though modest in production treatment, has been made with considerable skill and appeal. Accordingly it should bring out the customers who shop discriminatingly for entertainment and want more than the routine in story content.

Two important names in the theatre are in the cast, Hume Cronyn and Nancy Kelly, while Mario Alcalde and Enid Rudd portray the romantic couple. The story written by Marc Connelly is an able job that builds up skilfully, and is punctuated here and there with first-rate touches.

There are some wonderfully honest and touching directional bits, such as a priest striking a bargain over the sale of a motorcycle, and a couple of bar-room devotees attempting to convince a listener that they got "guts." Acting all around has been performed with simple honesty that approaches brilliance.

CAST: Hume Cronyn, Nancy Kelly, Frank Silvera, Enid Rudd, Mario Alcalde, David Opatoshu, Ralph Dunn, Carlos Montalban.

CREDITS: Produced by Ben Gradus;

GABY

with Leslie Caron, John Kerr.
(CinemaScope-Print By Technicolor)

MGM 97 Mins.
BEAUTIFULLY MOVING REMAKE OF WATERLOO BRIDGE SHOULD DO VERY WELL WITH FEMALE FANS.

A warmly-moving and poignant love story, Gaby should prove a crowd-pleaser with female fans, particularly, who'll find their emotions involved every inch of the way.

A re-make of a former Metro hit, Waterloo Bridge, the screenplay, authored by Albert Hackett, Frances Goodrich and Charles Lederer, has been tailored to fit the new cast's needs but still contains the setting, time and situations of the original.

Director Curtis Bernhardt has matched his moods beautifully, capturing the restlessness and uncertainty of youth during World War II. His cast, headed by Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg and Margalo Gillmore come through superbly with ballerina Caron and her soldier beau, Kerr, stand-outs.

Costumed and staged with taste, the film was photographed in Eastman color and CinemaScope by Robert Planck, and produced by Edwin H. Knopf.

CAST: Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg, Margalo Gillmore, Scott Marlowe, Ian Wolfe, Joe Di Reda.

CREDITS: Producer, Edwin H. Knopf; Director, Curtis Bernhardt; Screenplay, Albert Hackett, Frances Goodrich, Charles Lederer; Based on a screenplay by S. N. Behrman, Paul H. Rameau, George Froeschel; From the Robert E. Sherwood play, Waterloo Bridge; Photography, Robert Planck.

DIRECTION: Deft.
PHOTOGRAPHY: Striking.

Director, Fred Pressburger; Written by Marc Connelly; Director of photography, Boris Kaufman.

DIRECTION: Very Good.
PHOTOGRAPHY: Imaginative.
(From The Film Daily, NY)

NEW INFORMATION

(Continued from Page 1)

contact with the public isn't involved. However, our readers will no doubt be interested in the following information:

Don Shiel replaced Norman C. Cooke as chief engineer of TruVu Television Limited, Vancouver. Telefusion (Canada) Limited of Kitchener has a new president, J. S. Clark, who succeeded J. C. Wilkinson, while A. C. Carter is now vice-president instead of H. C. Holmes and G. F. MacLaren secretary-treasurer instead of R. A. Cranston. Rediffusion, Inc. of Montreal has G. A. Allard as the successor of R. D. Mather as secretary-treasurer and W. L. Robinson sales manager instead of P. E. R. Charlton. R. Sutherland took over the vice-presidency of Neighborhood Television Limited, Guelph, from W. O. Slatter, who remains a director; the secretary is now A. N. Kearns and the chief engineer J. Milligan.


N. Gaudet is now supervisor of District A and W. Giglio of District B, Toronto, for Theatre Confections Limited. The latter replaced R. J. Fryer.

W. Fallis succeeded W. R. Lalonde as Toronto manager for General Films Limited and M. Venne replaced D. M. Way in Montreal for the company.



give us a
tumble
give us a
try ASN*
TRAILERS
are your
best buy!

*ASSOCIATED SCREEN NEWS
2000 Northcliffe Ave., Montreal

A black and white photograph of Frank Sinatra in a western role, wearing a cowboy hat, a light-colored shirt with a dark bow tie, a patterned belt, and dark trousers with boots. He is leaning against a wooden fence. The background is a solid red color.

THE NAME IS

frank sinatra

THE PICTURE IS

johnny concho

THE COMPANY IS

UA

His first western...

*and what he does
with it is strictly
in the big Sinatra
boxoffice style!*

**—WHAT MORE
CAN YOU SAY?**

CO-STARRING

**KEENAN WYNN
WILLIAM CONRAD
PHYLLIS KIRK**

with WALLACE FORD • WILLIS BOUCHEY

Screenplay by

DAVID P. HARMON and DON McGUIRE

Based on a story by DAVID P. HARMON

Directed by **DON McGUIRE**

Produced by **FRANK SINATRA**

A Kent Production